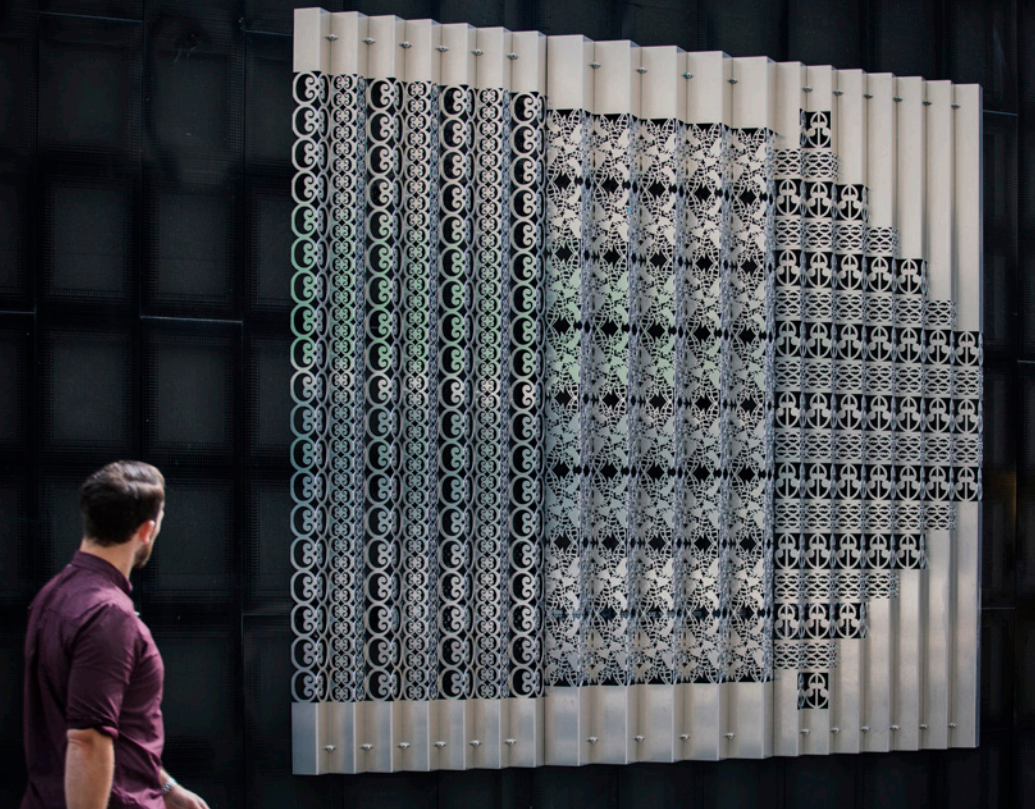


Te Paparahi, Toi Māori

Walks in the city



aucklandartgallery.com/toitutora



He Mihi

Nau mai e te hā o Tāne,
whakatau mai e te oranga o Tāne.

Tāne let your breath pervade all,
may your life-essence be ever-present.

Tikina mai te ate rahirahi
o te Tāone nui o Tāmaki Makaurau
hei whakaniko anō ai i te whenua tapu;
ko tō whaea, ko Papatūānuku.

Reclaim the very heart
of Auckland city
and adorn once again the hallowed ground;
that is your mother, Papatūānuku.

Kia toro ake ōna hua me ōna pai
kia tauawhia e tō matua
e Rangī-nui e tū iho nei.

May all that is fruitful and good
reach skyward to the embrace of your father
Rangī-nui on high.

Tane-o-te-waiora,
Tāne-whakapiripiri,
Tāne-nui-a-rangī,
tukua mai anō tō ihi,
tukua mai anō tō mana.

Tāne-purveyor of life,
Tāne-provider-of-shelter,
Tāne-source-of-all-knowledge,
bestow us again with your wonder,
and grace us with your prestige.

Kia hipokina anō e tō korowai te tāone nui
kia whiwhi ko mātou,
kia whiwhi te ao katoa

Garb the city with your verdant cloak
that we, your heirs might benefit,
and so too, the whole world.

Image front cover

Maunga, 2020

Shane Cotton, *Ngāti Rangī, Ngāti Hine, Te Uri Taniwha*

Ross Liew, *artist collaborator*

Britomart, Excelsior House, 22 Customs Street East

These pot forms reference objects that appeared in whareniui (meeting houses) in the 19th-century during a period of great experimentation in Māori art. Each pot bears the name of a different maunga (mountain) reinforcing the city's role as a place where people from around the country gather. Maunga was commissioned by the Britomart Arts Foundation in collaboration with Auckland Art Gallery Toi o Tāmaki as part of the Toi Tū Toi Ora: Contemporary Māori Art exhibition.

Te Paparahi, Toi Māori Walks in the City

**Ka whakamānawatia a;
Nau mai, haere mai ki Tāmaki Makaurau**

Ko te tuakiri Māori te mea e rerekē nei a Aotearoa i te ao. Ka kitea tēnei rerenga kētanga i roto i ngā mahi toi, me ngā hanganga o ngā whare o te wāhi nei.

He mea taunaki ēnei kia puāwai ai ko ngā kōrero Māori ā-uki, ngā tirohanga me ngā nawe e takato ana ki muri tata o te mata o te tāone nui. He kūaha ēnei mahi ki te ao o te Māori, ki ōna mātāpono, ōna mōhioranga, me āna mahi katoa.

Ko ngā hikoi e waru kua whakamahere mai nei e whakaatu ana i ngā wāhi ono tekau, he toi tūmataiti, he toi tūmatanui, he hanganga ā-tāone, he momo hanganga atu anō me ētahi wāhi hiranga. Ka whakanui ēnei mea i te tuakiri, te hītori, te mātauranga me te ao mohoa nei. i hiranga. Ka whakanui ēnei mea i te tuakiri, te hītori, te mātauranga me te ao mohoa nei.

Welcome to Tāmaki Makaurau (Auckland)

Māori identity is New Zealand's unique point of difference in the world. In Auckland this is reflected through art and design elements embedded into the fabric of the city.

These help to reveal Māori histories, cultural perspectives and concerns that lie underneath the modern façade of the city. They offer insights into the rich indigenous culture, Māori values, knowledge and ways of being.

The eight walks mapped here showcase sixty sites comprising private and public art, urban and architectural design and sites of significance. They celebrate Māori identity, history, knowledge and contemporary presence.

Map Key

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Te Rerenga Ora Iti, Tangihanga Pūkaea
Te Tōangaroa, Taurarua Pā
Queens Wharf, Waterfront, Britomart, Quay Park

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Te Kōranga, Tuna Mau, Te Tō Pā
Victoria Park, Wynyard Quarter

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Rangipuke, Albert Park, Lorne Street

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Te Rerenga Ora Iti, Waiariki, Te Reuroa, Waipapa
Shortland Street, University, Constitution Hill

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Pukekawa, Auckland Domain

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Te Wharau a Tako, Wellesley Street, Albert Street

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Karanga a Hape, Karangahape Road

Listings Key

Location on Map:



Name of work: Ngāti Paoa Seating, 2017

Artist: Puhi Thompson

Iwi (tribal) affiliation: Ngāti Paoa

Address: Victoria Park, Fanshawe Street



Map 6



Te Rerenga Ora Iti, Tangihanga Pūkaea, Te Tōangaroa, Taurarua Pā

Queens Wharf, Waterfront, Britomart, Quay Park

Te Rerenga Ora Iti, Tangihanga Pūkaea, Te Tōangaroa, Taurarua Pā

Auckland's city centre waterfront area is a hive of activity, both day and night. It has been a key area for development over the last decade and is now the location of a busy transport hub and accommodation, retail, dining and entertainment venues.

The area was known by Māori as Te Rerenga Ora Iti (the escape of few survivors) or Tangihanga Pūkaea (the sounding of the Pūkaea), later named Point Britomart. It was the location of a pā (fortified village) named Te Reuroa. Palisades for Te Reuroa pā stood on the corner of Waterloo Quadrant and Parliament Street and extended to the foreshore on Beach Road. The High Court was built in 1868 on the Waterloo Quadrant site.

This trail takes visitors past Te Tōangaroa (the long haul), the Māori name for the bay on Beach Road. The tide went out so far that if high tide was missed it was a long way to drag a waka (canoe) back to the beach. Reclamation there was completed in the 1920s, providing the sites for the railway station and container wharves. Taurarua Pā / Judges Bay is the eastern most point and the headland pā was originally occupied by iwi (tribe).

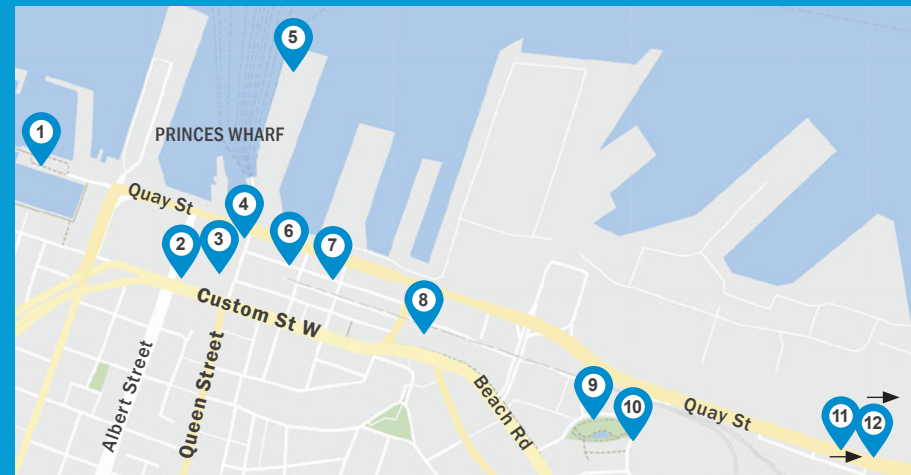


Image opposite
More Info page 8

The Lighthouse, 2017

Michael Parekōwhai
*Ngā Ariki Rotoawe,
Ngāti Whakarongo*

Queens Wharf
89 Quay Street





1 Te Komititanga, 2020
 Tessa Harris, *Ngāi Tai ki Tāmaki*
 Te Ākitai Waiohūa, Ngāi Tai ki Tamaki, Ngāti Te Ata and Ngāti Whātua Ōrākei weavers
 Waitematā Harbour edge, Lower Queen Street

Te Komititanga – which means ‘to mix’ or ‘to merge’ – is Tāmaki Makaurau’s newest public square. The name reflects both the mixing of people and the merging of waters – it is where the Waitematā harbour and the Wai Horotiu stream (now running below the street) merged prior to land reclamation.

The square includes 137,000 basalt pavers designed to incorporate mana whenua narratives. It includes a whāriki (welcome mat) in a woven harakeke (flax) mat pattern.

The design was led by artist Tessa Harris working with weavers from Te Ākitai Waiohūa, Ngāi Tai ki Tamaki, Ngāti Te Ata and Ngāti Whātua Ōrākei.

Te Komititanga is a welcoming space for people entering the city by train, bus, ferry, and ship, with tens of thousands of people meeting, relaxing, and walking through it every day.



2 Horuhoru, 2019
 Chris Bailey
 Te Aupōuri, Ngāti Hako, Ngāti Porou
 Sky Terrace, PwC Tower, Commercial Bay
 Level 7, 15 Customs Street West

This basalt work references the rocky outcrop of Tikapa which is located on Horuhoru Island, just off the north-eastern end of Waiheke Island. Waiheke is vested in Ngāti Pāoa and was the site of ururuwhenua rituals (traditionally performed when entering new lands) undertaken by those on the Tainui waka when they first arrived in Aotearoa (New Zealand).

Ngāti Pāoa descend directly from the tūpuna (ancestors) that safely guided Tainui waka on its journey to Aotearoa. This piece talks of that whakapapa (genealogical) connection and the significance of Horuhoru Island to Ngāti Pāoa, and also as being the origin of the name Tikapa Moana (the Hauraki Gulf).



3 Whariki whakatau, Ngā Puia o Tāmaki, 2020
 Graham Tipene, *Ngāti Whātua*
 Warren & Mahoney, Architects
 Commercial Bay, 7 Queen Street

In these steps Ko te Whariki Whakatau Manuhiri/ Nga Whenu Mana Whenua is the woven design and the theme is of welcome. Each third strand references different tribal affiliations and different peoples – we are all part of the one mat. **The border half circles indicate fish scales. The long lines represent the pursuit of excellence, pushing boundaries.**

Ko nga Puia o Tāmaki/ Ngā Hau Wawara is the triangular and curved design and its theme is the natural world. The larger triangles are Auckland’s volcanoes. The design inside is taniko (weaving) representing native fauna and flora and the curved motifs are the winds.

The Māori designs embedded in the Commercial Bay Precinct demonstrate the value of meaningful engagement with mana whenua for large scale private sector development.



4 A Māori Figure in a Kaitaka Cloak, 1967
 Molly Macalister
 Corner Quay Street and Lower Queen Street

Macalister’s bronze sculpture of a Māori figure challenged many preconceptions in the mid-1960s and sent revolutionary ripples through traditional art practices. Macalister was the first female artist in New Zealand’s history to be commissioned to create a public sculpture. This monumental sculpture of a dignified Māori figure contrasted with the stereotypical image of a Māori warrior in a fighting pose.

To do this, Macalister worked in a completely new way for the times, engaging with tribal elders and seeking their guidance to ensure the work was culturally appropriate and reflected the wishes of iwi. The result is a warrior clad in the prestigious kaitaka (fine cloak) of a rangatira (chief). He gazes skywards and holds a mere (traditional weapon), by his side. This stance is a symbol of peace.



5 Lighthouse, 2017

Michael Parekōwhai

Ngā Ariki Rotoawe, Ngāti Whakarongo

Queens Wharf, 89 Quay Street, at water's edge

The Lighthouse was described by Anthony Byrt in 'noted' as a "gesture of permanent subterfuge in the heart of the property obsessed city". Located on one of the most valuable and contested pieces of real estate in Auckland, The Lighthouse is a hotly debated public artwork. It is a full-size replica of a 1950s weatherboard state house, modelled on an actual Auckland suburban home.

A neon light display of the Matariki (Pleiades) constellation, which heralds the start of the Māori New Year, shines from within. Sitting inside is a large-scale stainless-steel sculpture of Captain James Cook, the first European explorer to chart New Zealand (1769).

The Lighthouse honours New Zealand's egalitarian past and is a beacon signalling Māori struggles for land retention. It questions the current and ongoing housing crisis, its impacts on Māori, and the way the country provides for its most vulnerable people.



6 Pou Tū Te Rangī, 2011

Chris Bailey

Te Aupōuri, Ngāti Hako, Ngāti Porou

Britomart, Sanctuary Garden, Te Ara Tāhuhu
5 Gore Street

Pou Tū Te Rangī means 'the standing posts that reach for the heavens'. Pou are carved wooden posts traditionally used by Māori to mark territorial boundaries and places of significance.

Bailey uses these pou to celebrate the relationship between tāngata (people) and whenua (land) and to highlight the link between the ancestors, the environment and the mana (authority) of iwi (tribes). Bailey explores key themes of te kotahitanga (unity), te piri tahi (uniting), and te mahi tahi (collaboration).

Pou Tū Te Rangī reflects Britomart's past and present use by recognising the site's history as a significant place for early Māori, colonial and maritime activities, and a place where cultures and ethnicities converge.



7 Pipi Beds, 2003

Chaz Doherty, *Ngai Tuhoe*

Renata Blair, *Ngāti Whātua*

Bernard Makoare, *Ngāti Whātua, Te Uri o Hau, Te Waiariki, Te Kaitiāe*

Mario Madayag and Jasmox, Architects

Britomart, Takutai Square, 130 Quay Street

This square is named Takutai (seacoast or shoreline) and is on reclaimed land near Britomart Train Station. Pipi (small shellfish) beds once flourished on this shoreline. Pipi and other kaimoana (seafood) were an important food source for early Māori living in the area. They were found just under the surface of the sandy harbour flats and could be harvested at low tide.

Pipi Beds is made up of 16 sculptural stones which are part of the Ngāti Whātua Ahi Kā series of works, steel pipi shells embedded into the paving and 24 pop jets which intermittently shoot water up from the ground. This represents the squirting action of shellfish as they filter water for oxygen and food before expelling it.



8 Tauranga Waka Carvings, 2018

Chris Bailey

Te Aupōuri, Ngāti Hako, Ngāti Porou

8 Beach Road

Bailey created a series of five bronze sculptures of waka (canoes) for this site. The group is named Tauranga Waka (the resting place of canoes). The location of the waka marks the original the shoreline before reclamation began in 1860. The Beach Road site of the waka is 200 meters inland from the current, 2020, shoreline. The earth used for the reclamation was taken between 1860 and 1880 from Tangihanga Pūkaea where Te Reuroa Pā once stood.

Bailey's waka emerge from the footpath as though they have been pulled up onto the beach. The waka prows are not as elaborately carved as waka taua (war canoes). This simpler style of carving is on waka used for fishing, collecting kaimoana (seafood) and transporting people and produce.



9 The Casting of the Mana of Ngāti Whātua, 1996

Ted Smyth and Associates, Landscape Architects
13-19 Mahuhu Crescent
Mahuhu ki te Rangī Reserve

Mahuhu ki te Rangī is the name of a significant tupuna waka (ancestral voyaging vessel) of Ngāti Whātua. Great ocean-going canoes were used in the Māori migrations from the Pacific that settled Aotearoa (New Zealand).

Landscape architect Smyth first began to use design elements derived from Māori decorative arts in 1995 when he began work on Mahuhu ki te Rangī Reserve. The reserve has an abstract koru (spiral) embedded into the paving and etched into the edges of the water sculpture. The large central water sculpture is fed by three finger-like troughs. The suspended stainless-steel nets, pictured, symbolically cast wide the mana of Ngāti Whātua, reflecting the unique status of the iwi and the land where the wider development sits.



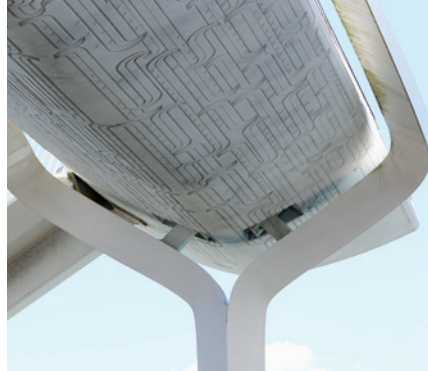
10 Poutokomanawa, 2006

Chaz Doherty, Ngāti Whātua
Arekatera Maihi, Ngāti Whātua
Spark Arena forecourt, 42 Mahuhu Crescent

The poutokomanawa (central support pole) in whare rūnanga (meeting houses) symbolise ancestors significant to Māori. Here the poutokomanawa recognises the enduring status and vibrancy of people of the Ngāti Whātua (tribal group) in Tāmaki Makaurau (Auckland) even as the city's urban environment evolves.

The work is made up of pou (carved posts) and kōhatu (boulders). Inscribed on the boulders are the words 'He kākano ahau i ruia mai i Rangīātea - I am a seed sown from Rangīātea'. This message emphasises the excellence of ancestors and reinforces the potential of their descendants.

The pou inside the arena and forecourt symbolise the continued occupation by descendants of the great pā (fortified villages) sites in Auckland: Maungawhau (Mount Eden), Maungakiekie (One Tree Hill) and Waipapa (near The University of Auckland marae).



11 Point Resolution / Taururu, 2013

Henriata Nicholas, Te Arawa
Warren and Mahoney Architects
Taururu, Tāmaki Drive, Parnell

By 2013, the 1930s pedestrian footbridge over Tāmaki Drive linking Taururu Pā and the Parnell Baths needed to be replaced and raised to accommodate the electrification of Auckland's rail network.

Auckland Council invited Warren and Mahoney to provide concepts for a new bridge. The result is a stunning structure which cantilevers over the inlet and railway. It offers views of Rangītoto Island and is both functional and in sympathy with the environment.

Nicholas designed a pūngarungaru (water ripples) pattern depicting the ebb and flow of water and the movement of people and traffic on and under the bridge. The designs are engraved into the concrete structure and the glass balustrade. Nicholas says the patterns, colour and texture are sensory taonga (treasures) symbols of a growing and evolving community.



12 Untitled, 2018

Arekatera 'Katz' Maihi
Ngāti Whātua
Toitu Design Ltd
Taururu, Dove Myer Robinson Park
Judges Bay Road, Parnell

This work references the whakatauki (proverb) 'He iti te matakahi, pakaru rikiriki te totara - A wedge may be small, but it can fragment the totara'.

Standing at 3.6metres in height the toki (adze) designed by Arekatera Maihi sits proudly at Taururu, Judges Bay. It is a significant identity piece which marks the eastern border arm of the 3000 acres gifted by Apihai Te Kawau to Governor Hobson to establish Auckland City.

The material used to shape the toki is laser-cut corten steel and steel mesh which was fabricated by Metal Magic, Hawkes Bay and installed by Decker Landscape and Civil, Auckland.



2 Te Kōranga, Tuna Mau, Te Tō Pā Victoria Park, Wynyard Quarter

Te Kōranga, Tuna Mau, Te Tō Pā

Victoria Park, opened in 1905, is a large park and sports ground. It is on land reclaimed from Waiatarau / Freemans Bay with the sea now one kilometer to the north.

Iwi (Māori tribal groups) used this place extensively as a fish-drying and processing area. Fish that had been caught in the harbour and at Tuna Mau awa (Trapped Eels Stream) were hung on kōranga (scaffolds) to dry, a common method of preserving kai (food).

Tuna Mau Stream ran from Rimutahi / Ponsonby to Victoria Park and was one of several which emptied into Waiatarau Bay. The stream's name gives an idea of the scale of food preparation that went on here. The site provided a rich resource for early Māori who would spend months here before moving south as the seasons changed.

Nearby Wynyard Quarter is also on reclaimed land. It is now a mixed-use residential and commercial area known for its entertainment and hospitality but the fishing and marine industries remain.

Prior to reclamation, Māori called the bay Waiwhakaata (mirror waters) and Waikōkota (cockle waters). Te Tō Pā was a headland pā (fortified village).



Image opposite

'Ka Puta Te Korero'

The story unfolds, 2019

Lawrence Makoare

Ngāti Whātua

Park Hyatt Auckland

99 Halsey Street

This pou tells the story of the naming of Te-Rangī-i-totonga-te-ihu-o Tama-te-kapua (the day Tama-te-kapua's nose bled), now known as Rangitoto Island. On arrival from Hawaiki, a battle of revenge ensued between Tama-te-kapua captain of Te Arawa waka and Hoturoa, captain of Tainui waka.

The bottom figure represents Tama-te-kapua, standing on a Te Arawa wheku (carved face). Above him is Whakaotirangi, standing on a Tūwharetoa koruru (carved spiral) holding a kūmara. Her husband Ruaeo, stands on a Ngāti Whātua wheku above her holding a pūtōrino (flute). The uppermost figure is Hoturoa, holding the god stick of Ngātōro-i-rangi, tohunga and master navigator of Tainui waka.



2 Tāmaki Herenga Waka 2020
Lyonel Grant
Ngāti Pikiao, Ngāti Rangiwewehi, Te Arawa
Park Hyatt Auckland
99 Halsey Street

The name of this carving Tāmaki Herenga Waka is drawn from a local whakataukī (proverb) which describes Tāmaki Makaurau (Auckland) as the resting place of many waka (Māori canoes) and is a reference to the layers of tribal associations with Tāmaki Makaurau. It expresses that Auckland City is a safe haven for all people to commune as one.

The direct translation is “safe place to park your boat”. The carving in waka (Māori canoe) form reflects the themes of safe arrival, whakawhanaungatanga (welcome and hospitality) and the weaving of culture to enable human connections



3 The Light Box, 2020
Peata Larkin
Ngāti Whakaue, Ngāti Tūwharetoa, Ngāti Tuhourangi
Park Hyatt Auckland
99 Halsey Street

This giant scale, 11-meter wide and 5.5-meter tall, artwork uses distinctive geometric Māori patterns that have been woven, painted and lit with LED illumination to symbolize protection, strength and the pathway to the sea.

This stunning work is made of several layers of acrylic gauze painted on both sides with the gauze pushed through the layers, similar to the traditional Māori tukutuku weaving methodology.

Tukutuku is a decorative woven latticework, usually of flax woven in the form of panels that are most commonly used between the carved pou (posts) of communal buildings such as a whareniui (Māori meeting house).



4 Achy Breaky Heart, 2013
Michael Parekowhai
Ngā Ariki Rotoawe, Ngāti Whakarongo
ASB North Wharf, 12 Jellicoe Street

This wall of giant-size, bright stacked Cuisenaire-like rods is titled Achy Breaky Heart. It speaks directly to the heartfelt loss of Te Reo (language) Māori and the hope for language regeneration.

The use of Cuisenaire Rods is significant symbolism and an homage to the unique Māori language revitalisation movement and the Te Ataarangi teaching style. Te Atārangi is known for the use of the rods as a learning tool. Established over 35 years ago, Te Atārangi has supported more than 50,000 people to speak Te Reo Māori (the Māori language).

Cuisenaire Rods were developed in the 1950s for maths education and each colour has a mathematical unit connected to it. The white rod is one, the red rod is two, and the orange rod is ten. The work’s title is also a nod to Piet Mondrian’s 1942/43 painting Broadway Boogie Woogie, and to the 1990s pop song.



5 Pou Whakamaharatanga mō Māui Tikitiki-a-Taranga, 2016
Robert Jahnke
Ngāi Tahārora, Te Whānau-a-Iri-te-kura, Te Whānau-a-Rakairo o Ngāti Porou
ASB Waterfront Theatre Courtyard
138 Halsey Street

Robert Jahnke is a renowned New Zealand artist whose works have a political edge that highlight important issues for the Māori people.

Pou Whakamaharatanga mō Māui Tikitiki-a-Taranga (commemoration of Māui/a demi-god) is a 6.4 meter tall carved wooden pou (post). Māui features heavily in Māori narratives and Jahnke’s work represents three key stories involving him. The three figures crowning the pou represent Māui slowing the sun, Māui fishing up the North Island and Māui acquiring fire from Mahuika, the goddess of fire.

The sculpture serves as a focal point for pōhiri (ceremonial welcomes) and other official events held at the theatre.



6 Daldy Street Play Structure, 2014
 Hana Maihi, *Ngāti Whātua*
 Delani Brown, *Ngāti Tūwharetoa, Raukawa*
 LandLAB, Landscape Architects
 Corner Daldy & Madden Street, Wynyard Quarter

This play structure was a collaboration between Waterfront Auckland and Ngāti Whātua o Ōrākei (an Auckland tribal group), and it incorporates Māori storytelling. Ngāti Whātua o Ōrākei commissioned the artists, Hana Maihi and Delani Brown.

LandLAB modelled the structure's architecture on the form of a hīnaki (eel trap). Its circular arrangement, inner entry tube and netting design all replicate the forms of sticks, flax netting and cordage elements used in the traditional Māori traps.

Symbols for water and whakataukī (proverbs) relating to water complement the play structure. Stories about the harvest and maramataka (lunar cycle) are used in the carved timber pou (posts) which feature pāua (abalone) shell inlay.



7 Tiramarama Way, 2018
 Lisa Reihana, *Ngāti Hine, Ngāpuhi, Ngāi Tū*
 Megan Wraight, Wraight + Associates
 Landscape Architects
 Off Madden Street, Wynyard Quarter

Tiramarama means to glimmer and light the way. Mātauranga Māori (traditional knowledge) and kaitiakitanga (guardianship) values are embedded in the unique design of this laneway. Constellations of glistening stars specific to Maori astronomy, Te Puanga (Rigel in Orion) and Matariki (the Pleiades) are expressed in the stunning suspended lighting.

Puanga appearing in the night sky heralds the start of winter. It is said to be one of the parents of puawānanga (native plant/Clematis). Puawānanga is planted adjacent to the lane and flowers in spring. When Puanga and Matariki light the way it is time to wānanga (gather and learn), whanaungatanga (be with others) to restore faith and hope for the future, share kai (food) and celebrate. Panuku Development Auckland partnered with Downer New Zealand to build the lane.



8 Te Mata Topaki, 2020
 Graham Tipene
Ngāti Whātua Ōrākei
 LandLAB, Landscape Architects
 Viaduct Harbour, off Halsey Street

Ngāti Whātua Ōrākei artist Tipene was engaged to join LandLAB on the creative journey which saw this structure evolve from a simple wharf extension into a dramatic sculptural form, representing a taurapa (the stern of a waka) lying on its side.

The new sculptural pier-like installation completed in October 2020 extends 30 metres out from Waitemātā Plaza promenade into the Viaduct Harbour water space. Commissioned privately by Viaduct Harbour Holdings, the structure is designed to enhance the public's connection to the water itself, with its name, Te Mata Topaki – meaning 'to hover over the headland' – a clue as to the experience it sets out to create.



9 Pātiki Paving Pattern, 1999
 Viaduct Harbour, off Halsey Street

The Viaduct Harbour in downtown Auckland was redeveloped for the America's Cup in 2000. A number of elements and symbols with cultural significance to Ngāti Whātua Ōrākei were included in the design, ensuring the physical environment reflects the presence, status and stories of tangata whenua (local indigenous people).

The use of the pātiki (flounder) pattern can be seen in the paving design which symbolises a local delicacy found in the Waitemātā Harbour and the values of manaakitanga (hospitality). A flounder is a diamond shaped flat fish that was an important food source for early iwi (tribes). The diamond patterning symbolises plentiful times and progression in a forward movement, as the pātiki travels in a forward direction only. (Image, aerial view).



10 Ngāti Paoa Seating, 2017

Puhi Thompson, *Ngāti Paoa*

Edge of Victoria Park, Fanshawe Street

This seat recognises the cultural footprint of the Ngāti Paoa people drawing on the themes of mahinga kai (food gathering). The Waitemata Harbour is significant to Ngāti Paoa for fishing and travel. They occupied land on both sides of the isthmus with pā (fortified villages) at Te Tō (Freemans Bay), Mokoia, Mauinaina (Panmure) and Takapuna (North Head).

10 'Ehara taku toa i te toa takitahi, engari he toa takitini' series, 2005

Graham Tipene, *Ngāti Whātua Ōrākei*

Thomas Barter, ceramic artist

Victoria Park Walkway, Fanshawe Street

The title is an inspirational whakataukī (proverb) 'by one who pays tribute to the contributions of many for a job well done, rather than taking kudos for oneself.' The mosaic describes the use of the area by Māori who lived at Te Tō Pā around the Beaumont Quarter.



11 Pou, 1999

Lenard Phillips, *Ngāti Whātua*

Te Aroha Witika, *Ngāti Whātua*

Lee Ralph, *Te Rarawa*

Victoria Park Skate Park, Beaumont Street

Two pou whenua (landmark posts) were carved for this one-million-dollar skateboard and BMX course to enhance the visual appeal of the skate park and to reflect Ngāti Whātua's historical associations with the area. The pou blend traditional Māori art concepts with a contemporary feel.

The pou pictured, carved by Phillips and Witika, is named Waiatarau which acknowledges the history of the stream that ran through the site and its significance to Ngāti Whātua as a source of kai (food).

The second pou, named Te Mau Mahara, was carved by Ralph, a legendary skateboarder. It shows a figure with its arms tightly embracing a skateboard recognising the park's use and his passion for skating.



12 Te Tō Bridge

Jacob's Ladder Footbridge, 2012

Lisa Reihana, *Ngāti Hine, Ngāpuhi, Ngāi Tū*

Henriata Nicholas, *Te Arawa*

Warren and Mahoney, Architects

Jacobs Ladder and Westhaven Drive

Reihana and Nicholas, as Kupenga Design, were commissioned to tell the stories of the area through design. The representation of a draped fishing net recognises the bay's significance as an important fishing area in times gone by. Its prismatic form was created to reflect the light and colours of the surrounding landscape.

The whakataukī (proverb) set in concrete at the top of the walkway from the city side, reads: 'Tāmaki kainga ika me ngā wheua katoa – Tāmaki, where the fish are so succulent you can eat them, bones and all!'

With views out to the harbour, this bridge reminds us of the wealth that Tāmaki Makaurau was famous for across the motu (country).



13 Vector Lights, Matariki Festival 2020

Waikato-Tainui

Designers: Dr Rangī Matamua, *Tūhoe*

Festival Director Ataahua Papa, *Waikato, Ngāti*

Raukawa, Ngāti Koroki Kahukura

Auckland Harbour Bridge

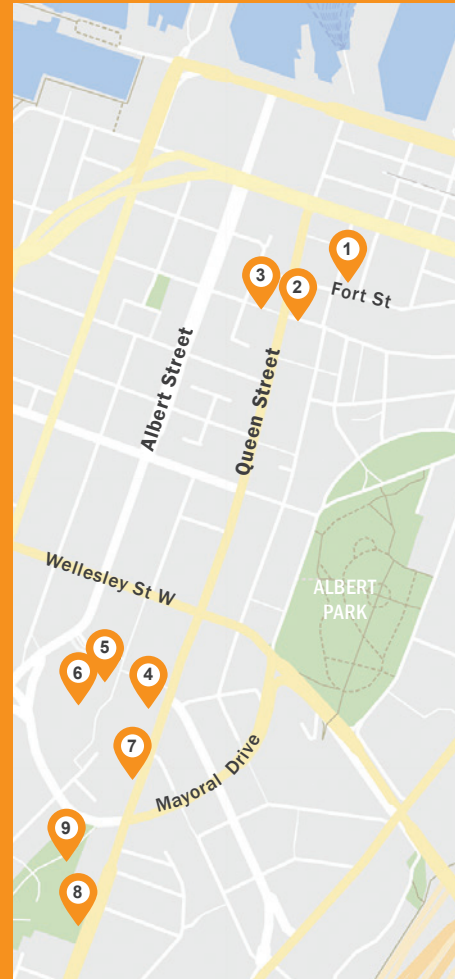
Each year Auckland Council with a host iwi (Waikato-Tainui in 2020) from local mana whenua celebrate Matariki (Māori New Year). It is a time to be with family and friends, reflect on the past, remember those who are not with us and prepare for the year ahead.

A green star, Matariki, appeared first in the centre of the bridge carrying themes of health and well-being. Pōhutukawa followed in red and then Tipuānuku star depicted earth, trees and a vine grew across the bridge.

Tipuārangī brought yellow light with white birds flying above and heralded twin blue stars Waiti and Waitā representing river flow and ocean waves. A star for rainfall, Waipunarangi, was followed by the star for winds, Ururangi. The ninth in purple, Hiwa i te rangi, the wishing star was shrouded in mist.



3 Te Wai Horotiu Queen Street



Te Wai Horotiu

The Queen Street of today is our 'golden mile', a single dominant street slicing through the middle of Auckland's city centre where business and commerce mingle with retail, hospitality and a thriving residential population.

The valley on which Queen Street was built was historically known for the local stream, Te Wai Horotiu (the water of Horotiu). It ran down from the Karangahape ridge towards the sea, and still flows beneath Queen Street to this day.

Horotiu is the legendary taniwha (guardian spirit) believed to live in the stream. Te Wai Horotiu was important to local iwi (tribes) providing food, bathing and ceremonial resources, and papakāinga (settlements) were located along the stream.



Image opposite

Waharoa o Aotea, 1990 Selwyn Muri

Ngāpuhi, Te Aupōuri

Aotea Square, 291-297 Queen Street

Waharoa is a seven-meter-tall gateway which stands at the entrance to Aotea Square, transforming it into a marae ātea (courtyard of a Māori meeting house). It provides a cultural welcome to manuhiri (visitors) to the square.



1 Moana-whenua, 2011
Wayne Youle
Ngāpuhi, Ngāti Whakaeke, Pākehā
Fort Street West

Moana-whenua lies at the at the demarcation line of the original foreshore where the moana (sea) and whenua (land) once met. The 22-meter-long text-based work is carved into the granite of the pavement and embedded with resin and glass aggregate lettering.

In this artwork, youle has chosen te reo Māori (Māori language) to highlight the links between history, place and landscape. Wayne has a bicultural heritage which he likes to reflect in his work.

It was commissioned by Auckland Council for the Fort Street redevelopment project. The Council's public art team leads the development of art in public places across the Auckland region. They deliver innovative and high-quality public art projects while also managing existing works.



2 Kaitiaki II, 2009
Fred Graham
Ngāti Korokī Kahukura
80 Queen Street

Kaitiaki II (guardian) is a sculpture cast in stainless-steel which represents a traditional anchor stone and stands guard at one of the most prominent intersections in the city centre.

Once an estuarine river valley, this site holds great significance for local iwi (tribes). The maritime theme of the sculpture recalls the waves that would have once lapped at the shores here.

The original foreshore was significant to Ngāti Whātua and Ngāti Paoa as a waka (canoe) landing site and place of much commerce. This whatu (anchor) stands here to remind us of the site's significance as the harbour's original foreshore and the path of the former Waihorotiu stream.



3 Te Waka Taumata o Horotiu, 2008
Fred Graham
Ngāti Korokī Kahukura
Corner Queen Street and Swanson Street

Waka Taumata or resting waka (canoe) is in the form of taurapa (stern post) and tauihu (prow). The tauihu takes the shape of a resting bird; its beak pointing back towards its tail.

Many ancestral canoes lead the settlement of this area - Tainui being the most prominent. Hence the Māori proverb 'Mōkau ki runga Tāmaki ki raro' which defines the tribal boundaries of the Tainui canoe. Mōkau in the south referred to as the prow of the canoe, and Tāmaki Makaurau (Auckland) in the north being the taurapa.

The use of corten (weathering) steel gives the illusion that the taurapa has been here for many years and the city has grown up around it.



5 Ihi, 2020
Lisa Reihana, *Ngāti Hine, Ngāpuhi, Ngāi Tū Dancers: Taane Mete, Ngāti Kahungunu, Ngāti Koriki Kahukura, Nancy Wijohn, Te Rarawa, Ngai Tuhoe, Ngāti Whaoa, Ngāti Tahu*
Te Pokapū Aotea Centre Foyer
50 Mayoral Drive, Aotea Square

Ihi explores the mother/son relationship between the gods, Tāne and his mother Papatūānuku, through the separation that brought the world of Te Ao Mārama (light) into existence. 'In the beginning, Ranginui (sky father) and Papatūānuku (earth mother) were locked in a tight embrace. Their sons and daughters dwelt in the darkness between them. Frustrated by this confinement, their son Tāne decided to use his powerful legs to prise them apart, letting light between his parents and life to flourish. Tāne then surveys the view he has created - a cosmos of stars and moody brooding skies.'

This giant scale work plays out on 65 square metre digital screens enthralling viewers with the traditional Māori origin story of Ranginui and Papatūānuku.



6 Untitled, 1990
Paratene Matchitt,
Whānau-a-Apanui, Ngāti Porou
Aotea Centre, Box Cafe & Bar,
50 Mayoral Drive, Aotea Square

This huge metal and wood sculpture, although untitled, could be summed up by the Māori word *manaaki* which means hospitality.

The artist's interpretation of the work is that the powerful pieces of timber at the bottom of the *kōwaiwai* (mural) represent the people of today, while the stainless steel forms at the top are their Māori and Pākehā (European people) ancestors.

The large central diamond shape symbolises hospitality. It links the past and present, and contains the hearts, moons, stars and crosses which are a signature feature of Matchitt's work.



7 Rangimārie - Last Dance, 2011
Lisa Reihana, *Ngāti Hine, Ngāpuhi, Ngāi Tu*
Q Theatre, 305 Queen Street

Commissioned by Q Theatre and Reo Whakahaere, this mathematically intensive installation was designed to take *tāniko* (finger weaving) into the third dimension. With more than 50,000 tiny pieces, a huge communal effort was needed for its construction.

The work honours the memory of Rangimārie, a noted mid-17th century dancer and choreographer of the Kaipara and Tāmaki Makaurau regions and a descendent of the Te Taouū and Ngā Oho iwi.

Last Dance depicts a historical event which took place on Maungakiekie. Rangimārie is represented by the central red diamond. The black pyramids are symbolic for Kaipara and Tāmaki iwi. The Niho Taniwha triangular pattern is seen in *tukutuku* panels in meeting houses. It is also referenced in *kapa haka* (Māori cultural) performances. It means the 'serpent's tooth' and links with the local *taniwha* (water spirit) and the *mauri* (life force) of the Waihorotiu stream running below.



8 Hau te Kapakapa / The Flapping Wind, 2011-2013
Rachel Walters
Myers Park, entry at 381 Queen Street

Walters has created her three bird sculptures from bronze with some paint detailing. Her intention was to make them attractive to children and a little humorous but also to make a statement about the rubbish which pollutes the natural habitat of our native birds.

Hau te Kapakapa / The Flapping Wind depicts New Zealand native birds 'hiding in plain sight' under a banana box or inside bags. Rachel speaks of the title of the work as "a poetic way to describe birds flying and a place that is dense with birds flapping".

The work celebrates native birds and reminds us that they were once abundant in this area, when the Waihorotiu stream ran above the ground.



9 Horotiu Haiku, 2017
Hone Tūwhare, *Ngāpuhi descent with connections to Ngāti Korokoro, Ngāti Tautahi, Te Uri-ō-Hau, Te Popoto, Ngāti Hine and Ngāti Kurī hapū*
Myers Park, entry at 381 Queen Street

The Myers Park paddling pool, built in 1915, stood on this site – a popular feature with children for many years. In 2016 the new splash pad was created with care and consideration to preserve many of the heritage features of the pool and its original concrete.

Children now have a refreshed play area to keep them cool on hot Auckland days. The splash pad has a poem inscribed in it by renowned poet Hone Tūwhare, "STOP your snivelling Horotiu, come rain, hail and flood-water, laugh again". It is about Horotiu the *taniwha* (water spirit) that lived in the (now buried) Waihorotiu stream which had its source at the top of Myers Park gully. (Hone Peneamine Anatipa Te Pona Tuwhare, 1922–2008).



4 Rangipuke

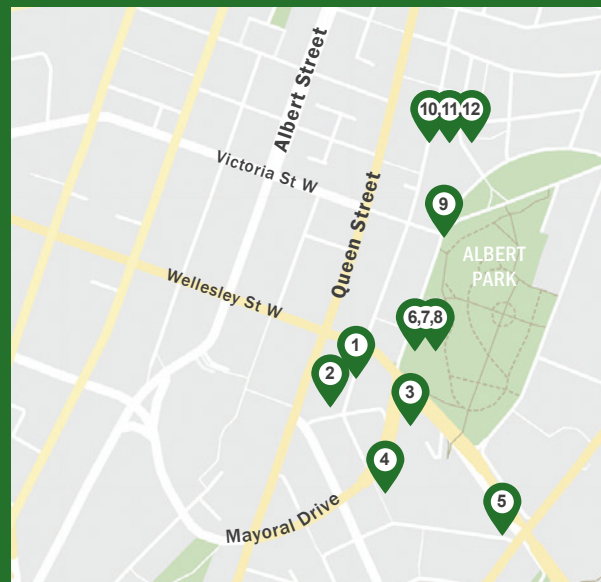
Albert Park, Lorne Street

Rangipuke

Today the peaceful gardens of Albert Park sit only a minute's walk from busy city life whilst nearby Lorne Street offers the hungry traveller a large selection of eateries.

Historically, Rangipuke was a papakāinga (settlement) which included Te Wai Horotiu, a defensive pā (fortified village) to the north-east.

The ridge area was formed from previous volcanic activity and the iwi (tribes) living here enjoyed excellent growing conditions with the fertile volcanic soil and nearby Te Waihorotiu.



*Image opposite
More info page 29*
**Manu Tāwhiowhio
Bird Satellite, 1996**
Brett Graham
Ngāti Korokī, Tainui
Auckland University
of Technology (AUT)



1 Kawe Reo / Voices Carry, 2011

Robert Sullivan, *Ngāpuhi (Ngāti Manu/Ngāti Hau) Kāi Tahu*
Architectus, Architects

Central City Library Tāmaki Pātaka Kōrero
44-46 Lorne Street, open 7 days

This poem was written by former Central City Librarian Robert Sullivan. The work reflects the area's vibrancy both past and present, and celebrates the relationship between Auckland Libraries, the city and its people.

The poem is about the library's location near Te wai Horotiu stream and Lorne Street, and is engraved into the basalt walls of the steps and the REO seating. A Māori translation of the poem is engraved around the seats.

The three impressive letters of REO are created from bronze to follow the style of the handrails and bronze sculptural features of the library building. The theme of a word being made into seating was drawn from the library with its many books and words within.



2 Whare Wānanga and Taonga, 1997

Allan Nopera
Ngāti Whātua, Te Uri o Hau, Ngāti Kahu
Manos Nathan
Te Roroa, Ngāti Whātua, Ngāpuhi

Central City Library Tāmaki Pātaka Kōrero
44-46 Lorne Street, open 7 days

This whare wānanga (place of learning) was created as a cultural learning space for whānau (family groups), tāuira (students) and kaimahi (library staff).

The carved panels completed in 1984 by master carver Nopera are like those in traditional whare wānanga and reinforce the special nature of the space. The patterns on the glass by Nathan reflect the Ngāti Whātua tribal style of carving and are unaunahi (fish scale), pākura (hen feet), kiri kiore (rat skin) and pakāti (dog's tooth).

The design's central motif is the pūpūtārakihi (paper nautilus shell) referencing Ngāti Whātua's 'He aha te hau – Winds of Change' prophecy by Titahi.



3 Manu Tāwhiowhio / Bird Satellite, 1996

Brett Graham
Ngāti Korokī, Tainui

Auckland University of Technology (AUT)
Corner of Wellesley Street East and Mayoral Drive

The sculpture Manu Tāwhiowhio depicts an abstract bird. The work acknowledges the important historical role of migratory birds as guides for early seafarers seeking new lands. The satellite reference links past and present and is a symbol of our modern methods of communication.

Manu (birds) had huge traditional importance to early Māori. They were a source of food and were thought to be spiritual messengers. The behaviour of some birds was believed to foretell the future and some would bring good or bad luck. Many birds were felt to be chiefly, their feathers were used as adornment by high-born people. Graham often uses images and patterns found in nature in his work, reflecting his concern for our environment and the important role it played in the culture of indigenous people.



4 Kahungunu Carving with Tukutuku Panels, 1999

Allan Nopera
Ngāti Whātua, Te Uri o Hau, Ngāti Kahu
Wanairangi Nopera
Ngāti Whātua, Te Uri o Hau, Ngāti Kuri

Auckland University of Technology (AUT)
Sir Paul Reeves Building, bottom floor
2 Governor Fitzroy Place, WG Building

The centrepiece represents Kahungunu the ancestor who gave his name to the Ngāti Kahungunu iwi. It is surrounded by manaia (stylised figures) denoting the strength of character for which Kahungunu was known. It represents scholarship and leadership and was gifted to AUT by the Māori people of Auckland in 1983.

This work combines exquisite tukutuku panels woven by Nopera's wife Wanairangi and the intricate centrepiece carved by Nopera in 1983. The rimu (native timber) is repurposed from former army buildings on nearby Rangitoto Island and is decorated with pāua (abalone) from the far north and deep south of New Zealand.



5 Ngā Wai o Horotiu Marae, 1997
Team of carvers from Te Wānanga o Aotearoa
Auckland University of Technology (AUT)
Corner of Wellesley and St Paul Street

Ngā Wai o Horotiu Marae is named after the stream which once flowed down Queen Street. Local iwi (tribal people) were heavily involved in the marae's planning, building and blessing. A large team of expert kōwhaiwhai (scroll shape) and tukutuku (lattice-work style) artisans were involved in the project. Within the carving of the building you can see Pacific, Celtic and Māori designs representing the diversity of cultures at Auckland University of Technology.

The marae's meeting house was named Te Pūrengi (ropes supporting a canoe mast) by Ngāti Whātua. Te Kaipara is the name gifted to the whare kai (dining hall). It is the name of the west coast harbour which historically provided food and shelter to tangata whenua (local indigenous people). The marae enables Māori culture to be understood and experienced.



6 Te Waka Toi o Tāmaki, 2011
Fred Graham
Ngāti Korokī Kahukura, Ngāti Raukawa
Auckland Art Gallery Toi o Tāmaki
Corner of Kitchener Street and Wellesley Street,
exterior north wall

Graham's Jurassic stone artwork references the building as a waka huia (a traditional richly carved vessel for safekeeping of one's most precious possessions). The gallery's building is a waka in the symbolic sense. It highlights the gallery's role as keeper of Auckland's taonga toi (art treasure).

The triangles relate to the location of the gallery on the side of Rangīpuke (hill of the skies) which once held three pā (fortified villages). Rangīpuke is the ridge which forms the eastern watershed for the Queen Street valley, which includes Albert Park and Symonds Street.

The wave patterning symbolises the wai (waters) of the Waiariki (spring of chiefly waters) and the Waihorotiu (a stream which was home to a legendary taniwha or spirit)



7 He Aha Te Wā - Moments In Time, 2011
Arnold Manaaki Wilson
Ngāi Tūhoe, Ngāti Tarawāhi
Anthony Wilson
Ngāi Tūhoe, Ngāti Tarawāhi, Ngāpuhi
Auckland Art Gallery Toi o Tāmaki
Kitchener Street, forecourt

Arnold Wilson and his son Anthony carved three giant columns to grace the entrance of the gallery. They used kauri, a native tree, one of the rākau rangatira (great trees of the forest).

The columns represent the Māori atua (deities), Ranginui (Sky Father), Papatūānuku (Earth Mother) and Tāne Mahuta atua/god of the forest who was responsible for the separation of his parents Ranginui and Papatūānuku).

Pakati (dog-tooth style) patterning is used on the columns to reference ruru (the morepork / native owl) as kaitiaki (guardians) of the building. They decided on pakati as the patterning style as it has a backbone on which they could structure the birds' feathers.



8 Tupu Te Māramatanga, Kia Ita, Te Taumata Nau Ka Toro, Ka Toro, 2011
Lonnie Hutchinson
Ngāi Tahu, Samoan
Auckland Art Gallery Toi o Tāmaki
Kitchener Street, lobby, open 7 days

Waharoa (thresholds) are important in Māori culture as markers between spaces, states and realms. Hutchinson's waharoa provide delineation of the space between the tapu (sacred) nature of the artworks within, and the noa (ordinary) nature of day to day life outside.

Kōwhaiwhai patterns (traditional designs inspired by nature) are found on whareniui heke (meeting house rafters). The designs are laser-cut into plywood and reflect a journey from the ground upwards.

Hutchinson drew inspiration from systems that exist in both nature and art as a foundation for nurturing and supporting connection between tāngata (people), whenua (land) and toi (origins / source of mankind).



9 Gateway, 1990
Chris Booth

Albert Park, top of Victoria Street East

Gateway is a magnificent 18-meter-tall structure welcoming visitors to Albert Park. Booth created this sculpture using basalt stone boulders, stainless steel and aluminium.

The stones Booth used for this sculpture were carefully considered and selected by elders of Ngāti Kura and Ngāti Rehia hapū iwi (tribal people). Ngāti Kura elders lifted the tapu (supernatural restriction/protection) from the stones and donated them to the project as a gift to Auckland City. The Department of Conservation and local landowners were also a part of the collaborative selection of the stones for the sculpture.

The work was created for Auckland Art Gallery Toi o Tāmaki. It was commissioned by the AMP Society with assistance from the ASB Community Trust in 1988 and installed in 1990.



10 Justice, 2017
Lisa Reihana, *Ngāti Hine, Ngāpuhi, Ngāi Tū*
Ellen Melville Centre
2 Freyberg Place, O'Connell Street façade

Reihana's bronze sculpture forms the centrepiece of the Ellen Melville Centre façade and is her first public artwork in bronze. The sculpture is a strong singular form with gentle curves. It is set on the 1950s style whimsical abstract wall.

It honours the life of Ellen Melville; a prominent advocate for women to fully participate in public life during the first half of last century. Melville was one of the country's first female lawyers and in 1913 became the first woman elected to a city council in New Zealand, serving as an Auckland City Councillor for 33 years.

Justice honours Melville's achievements as a politician, women's advocate and pioneer. The scales of justice are a testimony to her 37-year legal career.



11 Tukutuku, 1962
Ngāti Porou and Ngāti Whātua Ōrākei weavers
Ellen Melville Centre, 1 Freyberg Place
Pioneers Hall, Level 2

These hand woven tukutuku (ornamental latticework) panels were presented to the New Zealand Pioneers' and Descendants' Club by Mr and Mrs Eruera Stirling. They were a gift to mark the occasion of the opening of the Pioneer Women's Hall in 1962. Ōrākei marae weavers restored both the pātū (screen) and tukutuku areas for the re-opening of the venue in 2017 which was renamed the Ellen Melville Centre.

Historically tukutuku were used around the walls of Māori meeting houses, particularly between carvings. The panels consist of vertical stakes often made of toetoe - kākaho (stems of a native grass-like plant).

The interwoven horizontal rods are traditionally made from tōtara (native timber) or stalks of bracken-fern. Kiekie (native flax) and pingao (golden sand sedge) are used to form the patterning.



12 Untitled, 2017
Graham Tipene, *Ngāti Whātua, Ngāti Kahu*
Ngāti Manu, Ngāti Hine, Ngāti Hau
John Reynolds, Artist
Isthmus, Landscape Architects
Freyberg Place

During the remodelling of Freyberg Place a rigorous strategy for stormwater management, materials and planting was developed. Consultation with mana whenua (tribal group with guardianship rights over the area) was a key component of this.

The importance to iwi (extended kinship group) of the water that once flowed through the area has been acknowledged and expressed in the integration of Tipene's artwork. Tipene etched the stone in the water feature that cascades in a series of pools among the steps. The design of the square is based on artist John Reynolds' narrative 'One hundred and eighty-nine steps' – a design that sees myriad and intersecting flights of steps and terraces applied to the square's banked edge.



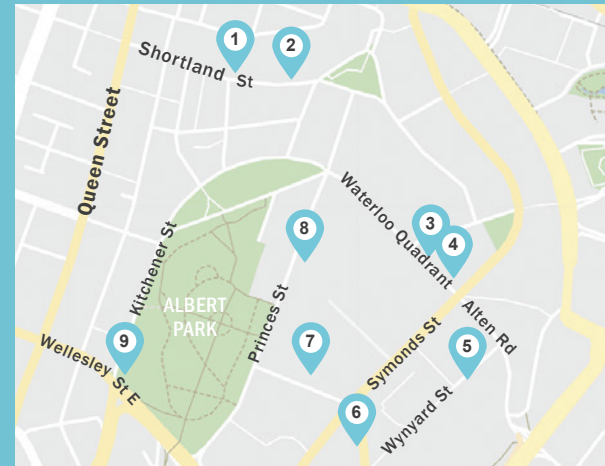
Te Rerenga Ora Iti, Waiariki, Te Reuroa, Waipapa

Today Shortland Street is dominated by a cluster of corporate buildings and heads past Emily Place towards The University of Auckland campus. Constitution Hill is a steep walk down past Waipapa marae.

Emily Place reserve, now with its remnant pōhutukawa (native tree) glade and quiet demeanour is known as Te Rerenga-ora-iti meaning 'the escape of a few survivors'. The name describes an incident where Ngāti Whātua forces drove their enemies off the headland and very few survived. The point was demolished to fill in Official Bay.

Waiariki, the 'chiefly waters', was a puna (spring) that once flowed near the present-day High Court building. Waiariki was a key source of water for those who occupied papakāinga (settlements) in this area.

Waipapa was a significant Māori fishing village which once stood near the intersection of Beach Road, Parnell Rise, Stanley Street and The Strand.



7

Image opposite
Kapa Haka, 2008

Michael Parekowha
Ngā Ariki Rotoawe, Ngāti Whakarongo

The University of Auckland
5 Alfred Street
Behind the Old Barracks Wall
and Old Choral Hall

This bronze is part of a series known as 'Kapa Haka'. The artist was inspired by the sight of his older brother Paratene, standing in a doorway in just that stance, in his role as a security guard.

Parekowha had not expected to meet his brother that day and saw him in that moment, as a stranger would have seen him. "One of the thoughts behind the work is that this is the undervalued servant or service provider," Michael says, "the nameless helper in society that keeps us safe, though we don't know it, like the unknown soldier, but less heroic."

5

Te Rerenga Ora Iti, Waiariki,
Te Reuroa, Waipapa

Shortland Street, University, Constitution Hill



1 Black Stump, 1999

Ralph Hotere

Te Aupōuri, Te Rarawa

Bill Culbert

Vero Centre, 48 Shortland Street

Ralph Hotere and Bill Culbert are two of Aotearoa (New Zealand's) most renowned local and internationally known artists. They have partnered on a number of major projects.

Black Stump is an outstanding example of one of their collaborations. Both artists favour a similar dark theme for much of their work however they often introduce elements of natural and artificial light.

The dark and the light come together here with Black Stump perforated by a constellation of tiny holes and the use of layered glass to represent the stars of the southern night sky. The tower is black powder coated steel and is 20 meters tall by one-meter square.

Hone Papita Raukura 'Ralph' Hotere, Order of New Zealand, 1931 – 2013.



2 Pou Tokomanawa, 1999

Lyonel Grant

Ngāti Pikiao, Ngāti Rangiwewehi, Te Arawa

Lumley Centre, 88 Shortland Street

Pou Tokomanawa is a central heart pole of a meeting house. Carved pou narrate the relationship between the ancestors, the environment and the reputation of the tangata whenua (tribal people).

This pou provides a cultural welcome or farewell to visitors of the 29-storey Lumley Centre as they go about their business.

Lyonel Grant is a widely acclaimed master carver and sculptor now residing in the United States and working with American First Nations peoples. His work can be found in public spaces all over Aotearoa / New Zealand.



3 Justice, 1999

Fred Graham

Ngāti Korokī Kahukura

Auckland High Court, corner of 24 Waterloo Quadrant and Parliament Street

This sculpture has three components and was created using Damaru limestone. It represents the High Court and is based on the balance scales which are traditionally associated with justice. It also symbolises those involved in the court process, including a barrister defending the accused.

The twelve pieces of timber draw their significance from the Māori legend of Tāne who climbed through the twelve heavens to obtain three baskets of knowledge. The twelve river stones represent the twelve members of the jury.



4 Waharoa, 1990

Jacob Manu Scott

Ngāti Kahungunu, Te Arawa, Ngāti Raukawa

Auckland High Court, corner of 24 Waterloo Quadrant and Parliament Street

The glasswork represents tangata whenua (indigenous people) of this land, their guardianship and partnership. Scott's sculpture in stained glass welcomes visitors to the High Court. Each coloured glass panel has cultural significance for the people of Aotearoa (New Zealand).

The purple panel acknowledges the Ngāti Whātua people – their rights to chieftainship over their lands, villages and treasures. The green panel, the Tainui people's rights to chieftainship and management of their iwi (tribal group).

The red panel represents Māori people and their rights to their perspective. The blue panel represents pākehā (European people) and acknowledges their responsibilities. At another level the individual panels represent every individual's right to be themselves – in reasonable cooperation and partnership with others.



5 Waipapa Marae, 1988
 Pākarakī (Pāki) Harrison
Ngāti Porou
 The University of Auckland Marae
 Department of Māori Studies, 16 Wynyard Street

This marae (meeting place) is named after the fishing village, Waipapa. The name acknowledges Ngāti Whātua Ōrākei as the tangata whenua (indigenous people) of Waitemātā. Logs of tōtara and kauri were donated by the Ngāti Hine tribe for the carvings.

The whare whakairo (an ornamentally carved building) is named Tānenuiarangī. Harrison (1928 – 2008), the tohunga whakairo (master carver), conceived the work to reflect the primary ancestors that students of all tribes can identify with.

Around the walls are the captains and priest-navigators of the waka that brought the ancestors of the different tribes to Aotearoa (New Zealand) in the 14th century. Also included is Tangī'ia, an ancestor whose presence connects the islands of the Pacific with Aotearoa thus incorporating the Pacific as a tribal connection.



6 Te Pou Herenga Tangata, 2019
 Delani Brown
Ngāti Tūwharetoa, Raukawa, Ngāti Whātua Ōrākei, Tainui
 Te Herenga Mātai Pūkaha, Faculty of Engineering,
 University of Auckland, 20 Symonds Street

Te Pou Herenga Tangata is the mauri or life essence and the kaitiaki (guardian) of Te Herenga Mātai Pūkaha, the Faculty of Engineering at the University of Auckland. It is a symbol of the connection to the whenua and the people - to those who are here and those who are yet to come.

The name was gifted by Ngāti Whātua Ōrākei at the official opening, representing the notion that everyone is welcome and brings with them their histories, knowledge and creativity. Some of the values that the pou represents are whakawhanaungatanga (establishing relationships), kaitiakitanga (guardianship) of people and mātauranga (knowledge), creativity, innovation, diversity and collective wisdom.



8 Tukutuku Panels, 1954
 Auckland University College Māori Club and
 Māori Secondary School pupils tutored by,
 Henare Toka
Ngāti Whatua Kaipara
 Mere Toka
Ngāti Ruanui Hawera
 University Clocktower, 22 Princes Street

Produced using traditional techniques and materials, these magnificent tukutuku (woven latticework) panels exemplify the approach to reviving customary tukutuku in the mid-twentieth century. Originally installed within the Auckland Adult Education Centre at 21 Princes Street, they were intended to be both aesthetic and provide future educational instruction.

At that time, the centre was the only building in the city decorated with Māori artwork and was praised as 'an antidote to urban alienation for Māori'. Fortunately, when the centre closed, the panels survived and have been restored and are now installed in the clocktower.



9 Auckland Art Gallery Toi o Tāmaki
 Corner Kitchener and Wellesley Streets
 Open daily 10am–5pm, Fridays 10am–9pm
 aucklandartgallery.com
 Free tours run 11.30am and 1.30pm daily.
 Gallery entry is free.

Take a visual journey through New Zealand's unique bi-cultural history at Auckland Art Gallery Toi o Tāmaki. Enter through majestic kauri columns adorned with the carvings of master Māori artists, Arnold Manaaki Wilson and Anthony Wilson.

Then, across four floors, explore many centuries of art in one of Tāmaki Makaurau's (Auckland's) most iconic buildings. From the contemporary Māori art of today to the rangatira (chiefs) painted in sharp-focused detail by 19th-century portraitists Goldie and Lindauer, discover one of the largest collections of New Zealand art right in the heart of Auckland City.



6

Pukekawa

Auckland Domain

Pukekawa

Today the Auckland Domain is home to the Auckland War Memorial Museum Tāmaki Paenga Hira, the Wintergardens (a complex of glasshouses and courtyards) and sports and recreational reserves. It has many walking paths providing an escape from the nearby urban centre.

The Domain contains all of the explosion crater and most of the surrounding tuff ring of the Pukekawa volcano. Māori called the area Pukekawa and the present hill is the remains of the former volcanic cone. It was a useful vantage point for early Māori who settled here.

After the inter-tribal musket wars, peace was made with Ngāpuhi in 1823. The peace was cemented by the marriage of Pōtatau Te Wherowhero's brother, Te Kati, to Matire Toha of Ngāpuhi. Te Wherowhero (the first Māori king) gave the existing name, Pukekawa (which referred to the sourness of soil) new meaning as, 'the hill of bitter memories', to commemorate those who died.

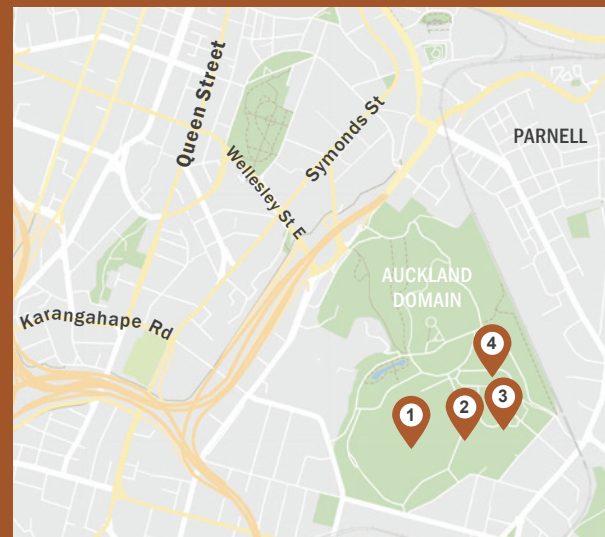


Image opposite
More info page 42

Pukekaroa Carved Ancestors
Restored by Allan Nopera
Tainui

Auckland Domain, Parnell,
above the Wintergarden



1 Pukekaroa Carved Ancestors

Wiremu (Piri) Te Ranga Poutapu, MBE,

Ngāti Koroki

Allan Nopera

Ngāti Whātua, Te Uri o Hau, Ngāti Kahu

Auckland Domain, behind Wintergarden, Parnell

These carvings protect a sacred tōtara (native tree) planted in 1940 by Princess Te Kirihaehae Te Puaea Hērangi, a central figure in establishing the Kīngitanga movement. The Princess was the great granddaughter of Pōtatau Te Wherowhero the first Māori King (iwi/hapū - Waikato, Ngāti Mahuta). The Domain has special significance for the Kīngitanga (the Māori King Movement) as it commemorates where Te Wherowhero once lived.

Princess Te Puaea Hērangi was the first patron of the Māori Women's Welfare League and Dame Commander of the British Empire, Tainui iwi (tribe) of the Waikato, 1883–1952.

The 1940s figures by master carver Poutapu (1905–1975) depict the children of Rangīnui and Papatūānuku (the nation's first parents). They were restored in 2017 by master carver Nopera, sponsored by the Tainui tribe.



2 Kaitiaki (Guardian), 2004

Fred Graham

Ngāti Korokī Kahukura

Auckland Domain, Parnell

Graham's Kaitiaki (guardian) sculpture, made of steel plate, is a black hawk looming large over the Domain. The kāhu pōkere (black hawk) is a kaitiaki (guardian) that features in the oral histories of Ngāti Whātua. In Māori lore manu (birds) were the tangata whenua (first inhabitants) of the land of Aotearoa (New Zealand). Kaitiaki looks across to a small scoria cone west of the museum, the site of the Pukekaroa Carved Ancestors.

The Outdoor Sculpture 2001 Incorporated Society, which included Fred Graham, developed the idea of a sculpture walk in the Auckland Domain. Eight sculptures were installed in the Domain between 2004 and 2005. Edmiston Trust supported this artist led initiative assisted by the New Zealand Lotteries Board Millennium Fund and Auckland City Council.



3 Whaowhia, 2007

Brett Graham

Ngāti Koroki Kahukura

Auckland War Memorial Museum

Tāmaki Paenga Hira

Auckland Domain, southern entrance, Parnell

Whaowhia is the name given to the two formidable granite urns – one white and one black – standing guard at the southern entrance of Auckland Museum. Whaowhia represent pātaka mātauranga (knowledge storehouse). They reflect the museum's role as preserver and protector of the nation's taonga (cultural treasure).

Each urn's surface is decorated with carvings that symbolise objects and collections held within the museum. At night each urn emits a shaft of light to acknowledge the role of the museum as a war memorial and place of learning.

The artist has used layer upon layer of stone to symbolise the museum's Māori title 'Paenga Hira', which refers to the Ngāti Whātua practice of marking boundaries with basalt mounds.



4 Auckland War Memorial Museum Tāmaki Paenga Hira, 1929

Auckland Domain, Parnell

Open 7 days - aucklandmuseum.com

The Museum protects and cares for an outstanding collection of Māori taonga (treasures) with more than 1000 displayed in the main Māori galleries: He Taonga Māori (Māori Court) and Te Ao Tūroa (Māori Natural History).

These taonga are the ancestral representations of all the major tribes of Aotearoa. The taonga provide descendants with tangible links to their ancestral landscapes, history and people that came before them. They embody spiritual power measured in terms of mana (ancestral authority), tapu (restriction from everyday being) and kōrero (associated narratives).

The museum's Māori name translates as Tāmaki (Auckland), the net of Maki. Paenga means to layout ceremonially, heap together on a marae and a reference to those fallen in battle. Hira means great, numerous, abundant, important, of consequence.



7 Te Wharau a Tako

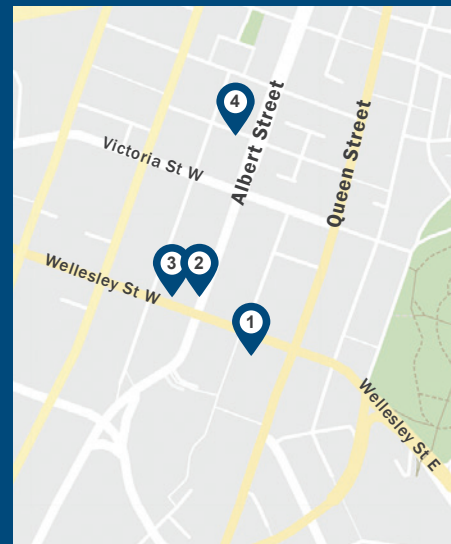
Wellesley Street, Albert Street

Te Wharau a Tako

Te Wharau a Tako literally means the shelter of Tako. It is the name of the village that once stood on the Swanson Street ridge, between Queen Street and Hobson Street. There was a well-formed access way named Te Tarapounamu that lead down to the Te Wai Horotiu Stream.

The location would have been chosen because of its proximity to the stream, now running below Queen Street. The village was famed for its hospitality and this area is close to what is now Albert Street and the route of the underground City Rail Link.

The Auckland Council headquarters building at 135 Albert Street was given its name, Te Wharau o Tāmaki, in homage to the original identity of the area.



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Pare, 2014

Rewi Spraggon, *Te Kawerau a Maki*

Arekatera Maihi, *Ngāti Whātua*

Puhi Thompson, *Marutūahu*

Sunnah Thompson, *Te Waiohua*

Vern Rosieur, *Ngāti Wai*

Auckland House, Te Wharau a Tako
Auckland Council, 135 Albert Street,
sited above the entrance



1 Matakahora and Tainui Anchors, 1959
 Russell Clark
 Bledisloe House, 24 Wellesley Street West

Clark's Hinuera stone pieces are sculptural representations of the anchors of the Matakahora and Tainui waka (canoes), produced for the Bledisloe building in 1959. The sculptures celebrate the great navigations of each waka.

Kupe, navigator of the Matakahora discovered Aotearoa (New Zealand) and returned to Hawaiiki with navigational directions which many waka followed over future generations. The Tainui landed in the Bay of Plenty area and then sailed on to the Waitematā. It portaged into the Manukau and sailed south to Raglan, Kawhia and Mōkau.

These pieces introduced adventurous contemporary forms to public sculpture of the 1950s. With them Clark helped change attitudes toward art in public spaces with his use of distinctly Māori themes.



2 Pare, 2014
 Rewi Spraggon, *Te Kawerau a Maki*
 Arekatera Maihi, *Ngāti Whātua*
 Puhī Thompson, *Marūtūahu*
 Sunnah Thompson, *Te Waiohūa*
 Vern Rosieur, *Ngāti Wai*
 Te Wharau a Tako, Auckland House
 Auckland Council, 135 Albert Street
aucklandcouncil.govt.nz

This wooden Pare (ornamental lintel) was carved by Ngā Whaotapu o Tāmaki Makaurau (The Sacred Chisels of Auckland). Ngā Whaotapu is a collective of Tohunga Toi Ake (expert artists) formed in 2014 to preserve Māori history through carving. The group includes carvers from five tribal regions of Auckland with about 150 years of carving experience between them.

This pare was the group's first, of many commissions. The 4.5-meter lintel is made from 600-year-old kauri (native timber) and created specifically for above the entrance to Auckland Council building. (Image is the work in progress).



3 Pou with Tohu, 2016
 Johnson Witehira, *Tamahaki, Ngāpuhi*
 Te Wharau a Tako, Auckland House
 Auckland Council, 135 Albert Street

Part of Auckland Council's visual identity is a group of five tohu (symbols). These tohu celebrate Māori identity and are featured on council communications.

Witehira was commissioned to redevelop council's legacy kowhaiwhai artwork into bold graphics. Here, they are on a series of illuminated pou in an inter-linked, repetitive line formation.

Each tohu holds a specific meaning. Te Ao Tūroa is inspired by the takarangī (spiral) found in Māori carving and symbolising interaction with the world around us. Taonga Tuku Iho, the poutama (steps) pattern acknowledges cultural and intellectual capital. Whanaungatanga, strengthening relationships is the koru formation. Tūrangawaewae, a place to stand and a sense of place is depicted by a whare (house). Mana Whakahaere, rangatiratanga (leadership) and decision making is from the tiki form found in carved pare (lintels).



4 Glass Canopy, 1987
 Holly Sanford
 Auckland District Court, 65 - 69 Albert Street

This work is made up of three canopies of glass over three entryways which inter-connect visually from one to the next. The integrated work complements the shape of the canopy structure and reflects patterns within the make-up of the building.

The triangular motif takes its form from the traditional Māori tāniko weaving pattern known as 'aramoana', which comprises a series of triangular patterns. The variety of sizes and positions of the tāniko pattern suggest the protocol and hierarchy within the structure of the judicial system.

The design was commissioned by the Ministry of Works and Development in 1987. Sanford's intention for the work is that it is approachable, gives a sense of purpose, dignity, stability, humanity, quality and hope.



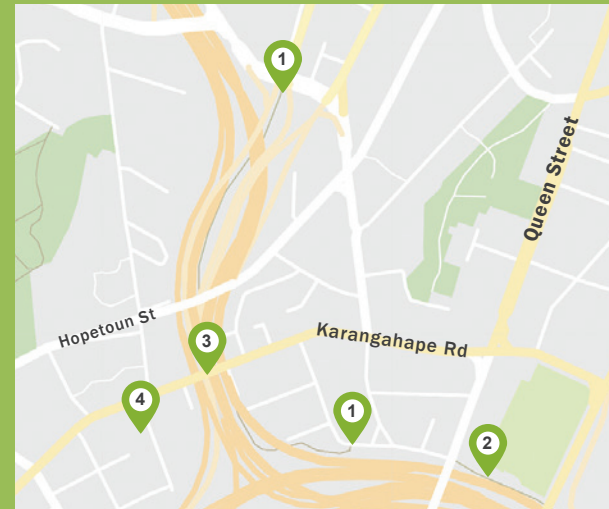
Karanga a hape Karangahape Road

Karanga a hape

Karangahape Road, commonly known as K Road, hosts an array of restaurants, bars, clubs retail stores and workspaces for small and start-up creative businesses. Until the mid-20th century Karangahape Road was the only street in central Auckland with a Māori name.

The Karangahape Road ridge is part of the walking route used by Māori to reach the Manukau Harbour. The track they used was known as: Te Ara o Karangahape - The Karangahape pathway.

Hape was a revered elder of the Tainui iwi (tribe), believed to have lived on the shores of the Manukau Harbour, in an area now known as Cornwallis. Then the place was called Karangahape. It is understood that he was a seer who would have been visited by many who came to pay their respects and consult with him about their dreams and omens. As Karangahape Road was part of the walking path used by Māori to reach the Manukau, anyone wanting to consult Hape, would have taken this route to reach him.



*Image opposite
More info page 50*

Te Ara I Whiti The Lightpath, Matariki Lighting 2015

Te Kawerau a Maki

Nelson Street Cycleway,
entrances in Canada Street and
motorway junction, Union Street

Māori New Year is heralded on the first sighting of the Matariki star cluster (Pleiades). Pictured is the lighting design for Matariki (Māori New Year) 2018. This design features the stories of the manaaki iwi (hosts) Te Kawerau a Maki. It tells the story of the arrival of their waka in Auckland from the south, as well as more recent stories which unfolded through the lights as you walked along the path.

lion lighting designers installed three hundred LED light poles on the path which are controlled by sensors to create this interactive light sculpture. The poles respond to users' movements. It can be programmed for special events as pictured here.



1 Te Ara I Whiti The Lightpath, 2015

Arekatera 'Katz' Maihi, *Ngāti Whatua*

LandLAB, Landscape Architect

Monk MacKenzie, Architects

GHD Engineering

Nelson Street Cycleway, entrances in Canada Street and motorway junction, Union Street

Maihi, in consultation with Tāmaki Mana Whenua (Auckland tribal people with historic and territorial rights), worked in collaboration with the architects' team to give a distinct personality to Te Ara I Whiti. This transformed a redundant section of motorway into a visually exciting, useful and safe cyclepath and walkway.

Maihi, supported by Mata Tamaariki, Ngāpuhi, created this 27-meter-long artwork coated with pink resin. The pink represents the heartwood of a freshly cut totara tree. His koru design, pictured above, is at the Union Street (northern end) of the cycleway and other koru designs have been engraved on black vertical aluminium plates at the western edge of the cycleway.



2 Hine, 2015

Owen Dippie

30 Upper Queen Street, facing motorway

Hine is a large-scale (three storey) mural, spray painted onto the wall of an apartment block. The woman represented, known only as Tania, is a friend of the artist Owen Dippie. Her image embodies mana wāhine the strength and power of women. A traditional moko kauae (sacred female facial tattoo) adorns her face.

Dippie has an intrinsic affinity for Māoritanga (Māori culture and beliefs) and a personal passion for tā moko (Māori cultural tattoos), along with a keen interest in pop culture imagery. He created this work during the Karangahape Road All Fresco street art festival in 2015 as a gift to the people of Auckland.

The mural's visibility from the Auckland southern motorway provides a warm greeting to commuters and visitors to the city.



3 Don't Dream It's Over, 2017

Janet Lilo

Ngāpuhi, Samoan, Niuean

376 Karangahape Road, overbridge

Janet Lilo's pop-art banana light poles decorate Karangahape (K) Road's overbridge. The three poles are constructed of clear perspex panels with decorated vinyl sheets applied to the inside. They are LED lit from within and have neon text on the exterior.

Lilo has used the banana motif and neon elements to illustrate K Road's melting pot of history, cultural heritage and community diversity. The bright use of colours makes this work happy and uplifting. Inspiration for the name of the work came from the Crowded House song of the same title.

The three unique messages, one on each pole; 'don't let them win', 'wait for me' and 'you make me better' are whakakoia (positive affirmations) for visitors to Karangahape Road.



4 Māori Hall, 1907

Arthur Daw, Architect

5 Edinburgh Street, Newton

This building was built as a Foresters Hall and was later used by several societies before becoming a hat factory in the 1920s. In 1931 it became a Māori Presbyterian Church and the name Māori Hall has remained from this period.

During this era, Māori were being encouraged to move from country locations to the city for work opportunities. Community centres were set up in the city to substitute for the whareniui (large meeting house) for these newly urban Māori.

Most of the community activities moved to nearby Freemans Bay Community Centre in the 1970s. In 2004 the Māori Presbytery gifted the hall to the Pacific Island Presbyterian Church opposite. It is now owned by the Newton Pacific Islanders Congregational Church and sometimes used as a Sunday school and crèche.

Ngā mihi nui mo te tautoko me awahina ō tēnei kaupapa.

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page 16 / 7, page 38 / 6, page 39 / 8, page 47 / 3,

page 12, 20, 34, 44

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Thanks to the Auckland City Centre Targeted Rate



Image back cover

Aroha ki te Ora (Lover of Life), 2020

Lonnie Hutchinson

Kāi Tahu, Ngāti Kuri ki Kāi Tahu, Samoan

Lonnie Hutchinson uses intricate patterns to tell stories of her ancestors. In this work, she references the Kāi Tahu creation story. It features not only Papatūānuku, the earth, and Takaroa, the progenitor of the oceans, but a third protagonist, Rakinui, who Papatūānuku had a relationship with while Takaroa was away. Hutchinson has created two sets of three panels. One panel in each set represents each of the three characters in the creation story.

Aroha ki te Ora was commissioned by the Britomart Arts Foundation in collaboration with Auckland Art Gallery Toi o Tāmaki as part of the Toi Tū Toi Ora: Contemporary Māori Art exhibition.

More artwork by Lonnie Hutchinson, see page 31